

Kathleen Schwartzman

Oral History Memoir
Interview Number 1

Summary: This interview discusses Kathleen Schwartzman's time with the Albuquerque Museum in its early years and her leadership in getting a bond passed to build the new museum near Old Town. It also discusses her time with the Cultural Services Department and the KiMo Theater.

Keywords/Topics: Albuquerque Museum, KiMo Theater, Cultural Services Department, Downtown Saturday Night

Interviewed by Rebecca Prinster, Assistant Curator of History and Jill Hartke, Digital Archivist, Albuquerque Museum
October 7, 2019
Albuquerque, New Mexico
Project: "Let the Sunshine In" exhibit

PRINSTER: Alright, this is Rebecca Prinster, Assistant History Curator at the Albuquerque Museum. It is October 7, 2019, and I am with Jill Hartke, the Digital Archivist here, and Kathleen Schwartzman. This is the first time that we have interviewed Kathleen and we are in the Photo Archives at the museum. So, Kathleen, if you could please state your name, your birth date, and birth place.

SCHWARTZMAN: Kathleen Schwartzman. Um, my -- the date of my birth is October 5, 1942. And I was born in Cleveland, Ohio.

PRINSTER: Happy belated birthday.

SCHWARTZMAN: (Laughs). Yeah.

PRINSTER: Alright, so, we wanted to ask you when and how you got involved with the museum.

SCHWARTZMAN: Okay, I saw that the museum was being built at the old airport. They were just opening and starting to promote the city having a museum. And that was in the '60s, and so I was a young mother. And recently married with a child, and I said that I really wanted to get involved in museum work because um, my parents, my father especially, was an aficionado of museum, um, exploration and he loved to go to them. And I said, "Oh, this is wonderful". You know, it's ground-level and I get to walk in the door and say, "Hi, I want to help."

PRINSTER: Um, and so what was your initial -?

SCHWARTZMAN: The initial thing that I did was -- um, let's see. The first things I did were to work with Peg Hooten, who started the museum shop. Peg had um, a gallery in Old Town called Workshop Originals, and it was a really nice um, import artisti—artsy kind of store. She was very well respected. She was married to Bob Hooten, and Bob was a faculty member of the University of New Mexico in the arts department. And so Peg was over here, and she was helping the

director, Frank Crabtree, getting the ground-level of the opening of the – not only the opening, but just to get things established here. And so, she started to make plans to do the museum shop. It's called La Tienda del Museo. And she said, "Kathy, you should run it." And I said, "I don't know anything about this." (laugh) She said, "I'll teach you." So, I took that over and we started ordering books and artifacts and small, um, pieces of what -- some little pots and things that people would be interested in that would be inexpensive because it was a very small shop. It was right at the entrance off to the right. You walk in the doors of the airport building and off to the right there were a couple of tables there, there was one of her glass counters. I believe that was left over from shops—an Old Town shop. And she put bricks and boards on the wall and put the books up there, and it was really interesting. They had history books and art books and a nice selection of New Mexico interest books that, um, of course at that time there wasn't a lot of them. There were some. There were a few. Ruth Armstrong was a writer and she had gotten involved in the museum. Ruth Armstrong. And she had a daughter that eventually worked on the museum book – books sales. Used book sales. That was Diana Boone. Her name was Diana Boone. But Ruth had a good experience in, um – She was a well-known writer. Historical writer for this area, and so she wrote several books. She was an author. And so I did that. I worked on the – in the book store for a while and eventually wanted to move into the board. And so – well, first—next was docent. I was a docent. And I think I was a docent for about three years, maybe. And that was good because we had the exhibits that were constructed with actual historical pieces – chairs, tables, bowls, shawls, and things, and it was all on view for public participation and people—students could—children could come by and touch things, and there were certain things were touchable. But that was all behind glass. It was historical and it was very interesting. And – like dioramas, is the type of thing they had. But they were actual full-size artifacts so they were behind glass. And docenting at that time was just as interesting then as it is today, I'm sure. Probably much more—and it was very historical. Quite historical. Let me see if there was anything – when we would have a science – That was the art, history, and science museum. There were three components to it. And so there were scientific things as well that were on exhibit there.

PRINSTER: Did you help put the exhibits together?

SCHWARTZMAN: No, I didn't do the exhibits. No. I wish I had. (laughs) I was not trained for any of that, I was just a volunteer. But a docent, of course, has to learn all of the background materials and information in order to be able to explain it to the public, so we did a pretty good job. Let's see, the public would come through individually or in groups and we would take them as they came. There was no special arrangement or anything. Um, so that was good and I did that for about two or three years. Maybe three years and then I wanted to get on the board. And um, I volunteered there and was, um, was voted as Secretary. So I was secretary for a few years and then, um, along came the bond issue. And so I volunteered to be President. (Laugh). And you know, everyone was like, "You know, what are we going to do? How are we going to do this bond issue?" And so, you know – but, it was just –seemed to be the thing to do to really promote it. And it was – we had the history of it. Dick Bice was the Chairman of the board of trustees. There were – there was a lot of civic involvement. A lot of government municipal leaders were getting behind it, particularly Harry Kinney who was the mayor. And he, uh – There was a lot of, you know – there was a lot of movement that, even the newspapers, the *Albuquerque Journal* and the *Albuquerque Tribune* got involved in it in a way. But it was, you know, it had failed twice before, so people were a little nervous about this. So we – I, as President of the Museum Association, we had a very tiny treasury. Um, and – but we – a couple thousand dollars is all we had, I think, I don't remember exactly. But I thought it might be a good idea if we hired a public affairs – public affairs agency. And so, we did. I got one individual and her name was Marjorie Neset. And Marjorie and I basically became the workforce from the Association's point of view

on the museum bond issue. And so we – I don't know whether you can imagine, but we were out there attending meetings, attending group, um, -- Let's see, what did we do. We went and spoke to some groups. We certainly had to get political help, because Albuquerque is very political so we tried – we wanted to enlist the support of politicians and newspapers and – but there was a lot of groundwork that we did in distribution of leaflets, in calling the media and doing whatever we could to promote this from a, um, from a non-profit associated point of view. We really were not spokespeople for the museum because that was the trustees and the director. But we wanted—we felt that it was –you know, it was part of our job, too, to pass this bond issue. And we did, we worked really hard on it. So, what else would you like to know about that?

HARTKE: Um. (Pause) You're really good at this (laugh), you've given a lot of what we wanted. Oh, I did w- I did wonder, so when the building opened here and everybody moved from the airport to this building, were you still involved?

SCHWARTZMAN: I was not so much involved anymore, no. But they called me – I still had friends on the board and I was asked to do the opening. And I did not a very good job, unfortunately, because there was not any money. There was very little money, but um, we worked on it. On a large mailing list that was local and even spread out even a little bit to other museums nationally just to let them know that we were doing this and it was well attended when the opening actually happened, but we had problems. Little problems, you know, like --

HARTKE: Like what?

SCHWARTZMAN: Like running out of food and the liquor was late. We had to beg a lot of people to – because we had no money you see. So we had to get people to do a lot of this gratis. And they did, they came through, but and they were really helpful. One of the things was the flower association. The gardening associations, we went to them because we had no money for flowers. And we asked the gardening association to help us out. So they put together a really interesting display, um, with hand – with their own invented creations stacked on glass cubes and shelves in the center around –with the food around the edge. And the food was from La Chantique?? And La Chantique was a very – was a favorite bakery, uh, caterer in the city. But unfortunately we ran out of – they were wonderful, we ran out. We didn't have enough money to be able to, but-- So there was that, and who gave us? -- The liquor was donated by the Bachechis, I think. I think so. And the Bachechis were – oh, that's the KiMo Theater. I think that was -- the Bachechis were – Anyway, go ahead and ask me more. But, I was -- so we had to decorate the museum. And I was, how do I decorate the museum, right? So, we went, and I decided that I would ask nurseries in town to donate plants. Cactus and, um, palms and flowers and stuff. You know, natural stuff. And in the planters that were sitting out on the nursery, we brought those in. And then we had a lighting company come in and set up theatrical lighting in parts of it on these plants and things. It was really amazing. So, that was – we had done this before. This type of decoration in the old museum where we had to go find ways to make it look like a festival thing. Not just a bare museum. So we had to occasionally come up with other ideas to do that too. And once I went to the cemeteries and asked them for cemetery artificial grass to make a grass mound around the exhibits. It was really funny, okay. (laughter). But, see, the opening was – that was the extent of me. My experience here. And then, from then it just became a wonderful place. It just grew into a beautiful, beautiful museum. And I think it's as important as the Scottsdale museum or maybe even better. Scottsdale Art Museum, I really do think so. But it is a beautiful museum and I'm very proud of it. (laughs)

PRINSTER: So what years were you the Association President?

SCHWARTZMAN: Uh, just the two years that – Let's see, was it one year or two years? Two years I guess, during the bond issue campaign. So, between '78 and '79-80.

HARTKE: Yeah. We moved in here in '79, because we just found a poster for August 5, 1979 was our – the opening day of this. We just found that in the last couple of months.

SCHWARTZMAN: What was that again?

HARTKE: August 5, 1979, is the day that the—this building opened.

SCHWARTZMAN: Yeah.

HARTKE: Yeah.

SCHWARTZMAN: So, I would have been proba—you know, maybe '77 to '79, somewhere in there. '78. Hard to say. I have the records. I have to let you know, I probably have a lot of stuff still in my possession in writing. Um, but I know that you wanted to talk and I can send you information.

HARTKE: Okay.

SCHWARTZMAN: If you give me an email address, I can – I'd be very happy.

HARTKE: Yes. Yeah. So, I have – I have a question about Frank Crabtree.

SCHWARTZMAN: Uh huh.

HARTKE: Because he's going to be a part of this, um, story.

SHWARTZMAN: Okay.

HARTKE: So, what – nobody that we've spoken to really knew him very well. Did you have conversations with him?

SCHWARTZMAN: Oh, yeah.

HARTKE: What was your – What was your, um, overall feeling about him?

SCHWARTZMAN: Oh, he was a very enthusiastic director. He was very enthusiastic, very positive. Um, very hard working. Um, he took it personally and he really wanted to put his best in this museum. Um, in the whole idea of having a museum and he was, um, very helpful to new people. And had great ideas and was responsible, I believe, for a lot of the interesting exhibits that came here in the old airport. So, he was – I believe that he was a good director. He was a good, certainly a good start-up director. Yeah.

PRINSTER: Do you remember the exhibit that he did with these color slides? I think this picture was part of it.

SCHWARTZMAN: No, I remember – No, not that one.

HARTKE: These are – Walter McDonald. The slides were taken by a photographer named Walter McDonald that Frank Crabtree hired to go around town and take pictures for the museum. They were going to do a multi-media show in, um, this space and it was going to flash slides up on the screens and it was going to have music and it was going to, um, show – It was called “Have you Seen Albuquerque?” I think is the name of it. And that’s—the slides that we are to put in this exhibit that will open in December come from Walter McDonald and that project.

SCHWARTZMAN: Oh, yeah.

HARTKE: And some of these are from that, but also, some of these, I think, Frank Crabtree took himself.

SCHWARTZMAN: Okay.

HARTKE: He was – He was the one, I think that was trying to get the staff members so that—so that the museum would have pictures of people who were helping develop it.

SCHWARTMAN: Okay.

HARTKE: But, um, -- But, did you ever -- you ever heard of Walter McDonald, this photographer?

SCHWARTZMAN: Oh, yes, I do.

HARTKE: Oh, you did? Okay.

SCHWARTMAN: Yes, I did.

HARTKE: Did you ever meet him? Okay.

SCHWARTZMAN: Yes. (coughs) Excuse me. Yes, I did. I met him. He’s – he was – you know, he’s a photographer so you never know very much about photographers, but he was in the background. But yeah, he was a good one.

HARTKE: Awesome.

SCHWARTZMAN: He’s good.

HARTKE: Cool. Cool, yeah. So, these are his pictures and his work is what is actually the foundation of the exhibit that we’re doing. His work is what we’ll be showing.

SCHWARTZMAN: Oh, that’s wonderful.

HARTKE: Yeah, oh great. Wonderful. Yeah, when I spoke with him he said he had an office in the airport—

SCHWARTZMAN: Uh huh.

HARTKE: —and he was there a lot. And he was there maybe eight or nine months working just on this one project.

SCHWARTZMAN: Okay.

HARTKE: Great. That's awesome.

SCHWARTZMAN: Yeah, I knew him, but I didn't know he was doing that particular exhibit, But, you know, that was the curatorial stuff that was going on and volunteers aren't part of that exactly. But, you know, I do know a lot of the other exhibits. The quilters exhibit, the keys exhibit, the rockets exhibit, the – (shuffling through pictures on the table) what else was there? Of course, the – Dick – Richard Bice was very involved in pottery – Indian pottery so there was an Indian pottery exhibit. Um, let's see, what else was I trying to think of? Laura Gilpin. Laura Gilpin show, photography – She was a very famous photographer. They did a big show on Carroway??, which is the archaeological site on the edge of town. And actually, Frank Crabtree got very involved in the Carroway situation, I believe. Um, and so, you know when you're a docent – but you just know these things. Well, Frank was there and Suzanne – the next director was Suzanne de Borhegyi and by the time she came in, things were – the museum bond issue had passed by then, I'm pretty sure. And so she came in and was, you know, a different style. It was a lot quieter kind of style. She just didn't have that energy the same. But she was a wonderful director, too. So, everyone liked her. It just was a big difference, that's all. But, uh, okay. That's good.

(pause)

What else would you like to know?

HARTKE: I think—do you have a favorite memory of the museum when it was at the airport?

SCHWARTZMAN: I probably do. There was some interesting stuff. It's just—it was very – people that worked at it were proud of it. You know, the volunteers were pretty proud of it and the directors were pretty ambitious. The curators – um, favorite memory, let's see. I just liked the building, really. I really liked the building. The building had a lot of history in it, so and um, when they constructed – created an exhibition area out of it, um, it turned out pretty good. And it was good for public access and it was, um, it was a nice nice thing. It just felt like very homey, kind of. To me, it did, but I liked the building and I liked the industriousness of all the people. That was good.

PRINSTER: Was the public, um – pretty invested in it? You said they would do tours as people came in.

SCHWARTZMAN: They were pretty shy, yet. Because at the airport they didn't quite understand why it was there. And it takes a while. The thing about Albuquerque is that they have a hard – in those days, they have a hard time accepting new things in a big scale. In a big way. Because they can't envision it. Um, and so, they—there was --- that was the resistance that we had. “Well, what do we need a museum for?” You know, “We don't need this.” Or whatever. And you had to work with the people so they – they kind of shied away from the old building. They didn't really understand much about a museum or why it was there or what its purpose was. Um, and –but the whole idea, I believe, was to break ground so – for the actual happening of a new institution for the city. And, uh, that's when the exhibits became – because of the emphasis of education, because of the emphasis on public spirit, because of the volunteerism, because of the type of – caliber of the exhibits, people started to warm up to the whole idea. And I think that, um, you know, that it worked, it just took a long time. It just took a while. Because they opened, I think, what in the 60s? In the sixt—What, the old building?

HARTKE: Yeah, '67. 1967. Yes, the Fall.

SCHAWARTZMAN: Yeah, that's almost ten years. And, it took a long time to do that. But, um, I believe my first years there were in the late – in the mid to late '60s, I can't remember exactly, but. Uh, yeah. And so, you know, I was – we were. It was very personal to a lot of people because there were a lot of historians in this city. And there were a lot of archivists in this city. And collectors and they respected – and authors – and they respected the history. Whereas a lot of people – some people here only thought of shopping malls and housing developments and things. But, the culture – this was part of the improvement of culture – the establishment of culture by the government and this is a big thing because the city had not really invested hugely in the culture. It was all around, but nobody really created, uh, the focus for it. And so the city had to step in and that's why they did that. That's one of the reasons Harry Kinney was so, um, so much in favor of doing this. And the same thing happened with the KiMo Theater eventually, when the next – the other mayor, let's see, what was his name? Dean—or, David Rusk?? And David Rusk took the same feeling and worked very hard with promoting the KiMo Theater and getting approval to be set up for the city. And doing a lot more cultural activities in, um, the arts and the – what, the theatrical arts. Theater arts and this was their visual arts things. Now I don't know what happened, eventually, how we lost the science part. I always was curious about that in this museum, but I believe that maybe – the University – Also, the university was a little competitive in some areas. And so they felt like their role was diminished in some way by the city. That's just my guess. But, I know that when the KiMo Theater came along – after, there was a plan to build a new city performing arts center and that failed because – but at that time, there was a big controversy over where to put this performing—this brand new performing arts center because the KiMo was active during that time and doing pretty well. Um, but –Uh, when they found— When the University found out that there would be a new city performing arts center they got very involved and they said, “Well, we should have it over on our campus and we should be sharing--” and they were involved in that. So there was always a little competition. Always has been, I think in the city. But, well anyway, I digress. What else would you like to know?

PRINSTER: We were kind of curious about the science side.

SCHWARTZMAN: Yeah, don't you know -- ?

PRINSTER: Well we knew – We knew about it and actually in the newspaper somebody was suggesting having a petting zoo.

HARTKE: Yes. Yeah, we found that in one of the newspaper articles somebody saying, you know, other museums around the country have actual, like, petting zoos in the museum, and so that was actually something they had considered for the science side.

SCHWARTZMAN: Really?

HARTKE: Yeah. But, I don't think that ever really happened, but it was interesting that the – the broad, um, creativity and the imagination that was going into – into the creation of the museum. People were thinking really outside the box about what they could do.

SCHWARTZMAN: They were. They were.

HARTKE: Yeah, absolutely.

SCHWARTZMAN: Well, they got their petting zoo, but it's at the zoo.

HARTKE: At the zoo (laughs). Yes. Right.

SCHWARTZMAN: And that's where, you know, Cultural Services became – has become a major department in the city and it should be because this is a very cultural area. But in the beginning, the only cultural development was in the basket of the library department. Alan Clark had the cultural activities. He had the zoo – No, he had the, um, Old Town Plaza, he had the KiMo, he had South Broadway Cultural Center, he had the 1 Percent for Art, he had the cable TV. He was a startup. He was very cultural anyway. And he was an excellent, um, administrator as far as being able to describe and talk and defend these things. And he, um, and what else did he have? He had a lot of startup things that had – and they'd give them to him. You know, the mayor would say, you know somebody had an idea to do this, well, give it to Alan and Alan can do this. So, but now – but eventually these things became so big that they had to establish themselves in the right place, not in the library, I guess. And, um, so they had to – that's when the 1 Percent for Art program went to the mayor's office and the art the development office and the, um, museum – where did the museum go? The museum went to its own place, right?

HARTKE: Yeah.

SCHWARTZMAN: And then the, uh, South Broadway was still connected to the KiMo and then performing arts. And now they're all in Cultural Services and there's some of it even at the museum here. And so you have a lot of music here now too, musical programs. Which is great, because the more the merrier.

HARTKE: Yes.

SCHWARTZMAN: Especially how it creates the city to have such a vital, beautiful presence, you know. It just really does have a great image all over. And it just goes on and on. What is it called now? Albuquerque One? Or - ?

HARTKE: Yes. One Albuquerque.

SCHWARTZMAN: One Albuquerque. And I said, "Wow, that is the best slogan I have ever heard for this city". And really! One Albuquerque, that is fabulous.

HARTKE: That is our newest mayor. He's the one that came up with that, so he's—and we've got shirts that say it. He's really branding it.

SCHWARTZMAN: It's really wonderful and I said, "Wow". And it's about time, I mean it's right at the right time. So what else would you like to know?

PRINSTER: When did you move away from Albuquerque?

SCHWARTZMAN: Okay. (laughs) I was at the KiMo Theater, still working there in, um, what happened to the KiMo is that we lost our funding to bring in touring shows. The KiMo was – the other performing art – other presenter. Okay, these are presenting venues. Popejoy Hall is a presenting venue and the KiMo was the other. And the reason that it lost – so, we were, let me think, the KiMo was smaller and it was a lot more, um, what--- avant garde, I guess, a little bit. A little more artistic. Popejoy did larger programs and more traditional like, ballet and symphony, which didn't fit in the KiMo. The stage was too small and the location wasn't good and that kind

of thing. So, but they balanced each other out and became more of an avant garde type of venue. And we were doing pretty well, I think, but the budget for South Broadway Cultural Center and the KiMo and whatever else we were doing at that time was almost a billion dollars and that was back in the '80s-late eighties or mid-eighties. But what happened, everybody got hit really hard in this city with the budget crisis and the money dried up for everybody had to cut back and that was one of the first things they did was cut out the performing arts budget. The programming budget—it's called programming. And Marjorie Neset has been the director there and she left, um, and I left a year later. And then the staff left, and so there's, you know, really not much now. Unfortunately, don't tell anybody this, but the KiMo is just a rental facility now. It's not really a presenting theater. But it's well known. Pretty well known nationally because it had some wonderful shows. Marjorie Neset brought in contemporary dance and some really good, um, music. Contemporary music and jazz and we patched – that was quite a deal. We patched in— there were so many New Mexico new music – New Music New Mexico, Outpost Productions – and Outpost is here, too. That's Tom Gurelnick and he used to be at the KiMo and – and the – uh, Opera Southwest was there and Albuquerque Ballet was there and so we had – it was also – so it was hardly ever, you know, New Mexico Reparatory Theater – and everybody could pitch in and do, take part of the season and have their own season in the KiMo, it was a community type theater. We had backup from the city and money to bring in shows. And so there was some really good shows. But, um, so I –okay, you want to know when I left. When we left – I left Albuquerque after they cut the budget and Marj left. And Marj is actually here in town. She runs North Fourth Art Center. And she came back, um, from – But I went. She went to California, I went to California and that was the end of us. But she came back and she's still there and she's still doing – has done a remarkable, a very good dance – contemporary dance program at North Fourth Arts Center. But North Fourth Arts Center is for handicapped people and its' – what is the name of it? The national name for the—anyway, they built a black box theater, so that was another theater. But that is not run by the government, htat is non-profit and it's private. And it's only for, uh, what is is for? I can't remember who supports it. It's part of a national program. Anyway, os that's what happened with KiMo – that's how that dissolved, kind of. I'm hoping someday because people do remember what the KiMo did, what it could have done, and if there's ever any money here, maybe it will start up again someday with a younger crew and, you know, somebody who is very ambitious from somewhere. Because I'm living in California and they have a – I'm close to the California – Northridge, let's see. Northridge, Northridge University of – Let's see. California State University Northridge is where I am. It's three miles. They just built a huge beautiful performing arts center eight years ago. And they got a donor of ten million dollars who just put in to that and they have a lot of stuff going on. And they know about the KiMo. The director there used to be a director at the um, --or, he wasn't a director, he was maybe – Maybe he was the director or producer or something at the Santa Fe Opera. So there's a lot of people, you know these people move around. It's quite a big business. A big world out there when you do performing arts. And they have all kinds of conferences and places to find art and artists and make deals and get money. It's great. Anyway, so that's the story. That's how I left. I left after the KiMo – and then I quit and once I quit I couldn't find a good job. Getting too personal. I couldn't find – so I went to California where there was a lot of stuff. Well, there isn't. The thing about California, just between you and me, this is off the record –

(shuffling; pause) I'm talking too much.

HARTKE: It's oka-- No, no, no, no. We'll just stop it if you – yeah.

SCHWARTZMAN: Okay.

HARTKE: How do I stop it?

[37:33]

[END OF INTERVIEW PART ONE]

[BEGINNING OF PART TWO]

PRINSTER: Alright, this is Rebecca Prinster, Jill Hartke, and Kathleen Schwartzman and this – Same day, October 7, 2019. Uh, we're restarting the recording. So, what was your role at the KiMo? What was your job?

SCHWARTZMAN: Oh, I was – Marjorie Neset was the director, I was the administrative assistant and then we had a lighting person, a sound person, and a publicity box office person. So there were five people. And that's what we did. And so, I, um, eventually in and out of jobs and stuff like that and eventually I end up with management professional, MP levels 2 and 3. You know, those places. So, I was like an assistant director when she was there.

HARTKE: So you went there right after the museum?

SCHWARTZMAN: No, no. Oh! I missed the part (laughs). Here's the big part! We did Downtown Saturday Night. That was the street festival that started Summerfest.

HARTKE: Oh, okay!

SCHWARTZMAN: And so we were still part of Alan Clark's nest and, um, one of the things that the mayor had said, I believe it was David Rusk, he said he wanted to do some – He told Marj, he says, "I want to do something out there with the people --with the cultures." And so he says, "Here's a city spirit grant from the National Endowment for the Arts" and it was a match grant. And so the city decided that it would be able to come up with the money to match the grant and it was thirty-five thousand dollars to match. And, um, so Marj was hired – this was before the KiMo. Marj was hired to administer – to work this grant and she hired me. Marj and I had worked together on the bond issue. That was our next step – was to go to Downtown Saturday Night and we were working together pretty darn well, and so. Of course, that's my opinion (laughter). So, when she got the job, you know, after we finished the bond issue, she was – you know, she had already made political friends or at least a good reputation—good enough reputation so she was hired then with – and with a deg—I have degrees too. And she was hired to run --- administer Downtown Saturday Night and she hired me and we had a crew. A lot of it was volunteerism, but that was – the festival in the street on Central Avenue. Do you know anything about that?

HARTKE: Yeah. Well, I know what they do now. Now they do Artwalk on – every, every first Friday of every month. They do it up and down Central and on Fourth they'll close it down. Yeah.

SCHWARTZMAN: Those are for the galleries, though.

HARTKE: Uh, yeah, and for the local independent artists, they can sell their stuff. Yeah, it's mostly for the art and –and the shops along Central to try to bring in businesses.

SCHWARTZMAN: Right. Okay, that was the whole idea. When the city was – the city was in a decline. Downtown was in a serious decline and that's when the KiMo was, like, trashed. I mean,

it was – they were going to tear it down. And Downtown everywhere was just not doing well. Um, and so that's one of the reasons that David – that mayor Rusk wanted to do whatever he could to bring people back downtown and that's where that City Spirit grant came in. Which he managed to move into the KiMo Theater. Became the KiMo Theater's emphasis, too. But, so – the (cough) – Downtown Saturday Night was just a big party and everybody would – what we did was focus on different ethnicities to take over cert—different nights. There were eleven, ten or eleven nights – Saturdays. And these Saturdays, they'd bring in—we'd bring in stage sand chairs and tables and – and the people that would sell food were all the ethnic groups in town. So, there would be the Italians one time and the Native Americans another time and the – and the Hispanics another time. So there were these different themes on these Saturday nights and the papers got into it. We decorated the windows downtown. We had cord and – Parks and Recreation was ordered, I think, to get involved in this because they could – they had the manpower, I think. And so they—but, there were cords and electricity and couldn't figure out where to get the electricity from outside and all these booths and for microphones and lighting and that was amazing. And so we had – then we – that's one of the sound and light companies that helped us with the staging for that and they are also the ones that I used for the opening of the KiMo. Or, the opening of the museum. Okay, so. That was a big thing. That was very well publicized by the newspapers. I mean, they just, it's like balloon fiesta or something it what it was like. And they'd just announce what the theme was and what time it started and it was all free. The only thing that people had to do was pay for their food and their drinks and that's all. And so that was – that whole period of time was one Summer. And it was Downtown Saturday Night's first – first, um, experience. And I guess – and then we did a second time only because the Uptown people wanted to be in on it, too. So we did Uptown Saturday Night and that one didn't work very well (cough) because, excuse me, by then we were operating the KiMo Theater. We had moved into the KiMo, we didn't really have the personnel to do the festival and the KiMo. But, so we hired another couple of people to manage that. And that one didn't do very well, but that's okay. So by then, after that, that's when Parks & Rec decided that they wanted to put it on the Plaza [Civic Plaza], because we had stuff on the Plaza ourselves. I think we had. And the Summerfest came after that and that's how they started. But the cultural development of this city is really amazing. And it works through the city in different ways and different – different, uh pressures and different plans and things that go. That have been really kind of fun to watch. Just to watch how this evolution went through, but now it's really professional. So, it's you know, it's not amateur like what -- we were starters.

PRINSTER: Everyone has to start somewhere.

SCHWARTZMAN: Yeah! And it worked. I mean, it was – it woke people up. And that was good. And, uh, and then the money came eventually and it's sometimes yes and sometimes no, I guess. (laugh)

PRINSTER: Do you think the museum and places like the KiMo helped bring people together or was it a certain segment of the Albuquerque population who was attending all these events?

SCHWARTZMAN: Uh, the whole idea – the purpose of it was to get everybody involved. They didn't want just a few –a certain section. They were anti-elitist anyway. Um, so, it was a popular—for popular, uh, involvement. And that's why it was multi-cultural and that's why it was both art and dance and drama and uh, all kinds of – even food was involved in that. So, no there was never – it was never directed at any particular group.

HARTKE: You said that the KiMo was almost demolished at one point?

SCHWARTZMAN: Yeah.

HARTKE: What was that? What --- was that urban renewal or was it?

SCHWARTZMAN: Yes.

HARTKE: It was? Okay. So, how did it get saved? The city bought it and that's how –

SCHWARTZMAN: The city brought another bond issue.

HARTKE: Okay.

SCHWARTZMAN: The city bought it and they had to do something with it. (laughs)

HARTKE: So, that's how they got control of the theater—

SCHWARTZMAN: Right.

HARTKE: —was to save it from demolition.

SCHWARTZMAN: And it was – a lot of the concerned citizens in this city in those days were very upset that first of all, they tore down the Hilton and the Hilton was at—or, the Alvarado, and the Hilton was along the railroad tracks and the Fred Harvey thing was gone and everything. And, you know, they didn't want to lose any more historical buildings. And the KiMo was very historical. It was built in 1927. It has a fabulous history, because I wrote some of the history for it. But, um, just a little brief, you know. The brief for the opening, that's all. We have a program that opened it and there was a renovation and, of course, it's -- I don't know what's happened to it since then, you know, as far as writing and documenting, I don't know what they've done. But I just noticed yesterday there's an article in the *Journal* about the KiMo and about – did you see that?

HARTKE: The name of it, right? Talking about the name?

SCHWARTZMAN: The name. Pablo Abeita and how they had a contest.

HARTKE: Yeah.

SCHWARTZMAN: Oh, that's right. I knew that. (cough). So.

HARTKE: Yeah. It's a beautiful building.

SCHWARTZMAN: Yeah. King of its kind. Yeah. 1927. 1927, there was a – that was the Bachechi family (HARTKE: Okay.) That was during the beginning of the film business – the motion pictures. And there were even -- some of the first films that were in the KiMo were silent. Because that was at that particular, in 1927, that's a pretty long time ago. But, um, it didn't take long before they had real sound movies and technicolor. But, um, the Bachechis were still in town, and they, apparently, may still be here.

HARTKE: Maybe so.

PRINSTER: I think --Yeah.

SCHWARTZMAN: Because in the article they quoted Oreste, and Oreste Bachechi – or maybe his son. Oreste was the father who built it. The son is the one I interviewed and he – He may still be here. But, you know, I don't mean to talk about – I only did this because we put this in. Plugged this in. Not because I was an expert in any of it. But, um, just – it was part of – part of the program. So.

HARTKE: Well, is there anything else that we haven't touched on that you'd like to --?

SCHWARTZMAN: Well, I'd just like – Let's see, about the museum – Um, I hope that you do talk about how they got the – selected the architect.

HARTKE: For this building?

SCHWARTZMAN: Yeah.

HARTKE: Yeah, I don't know -- we don't know that story.

SCHWARTZMAN: I don't either. (laughter)

HARTKE: Oh, okay.

SCHWARTZMAN: I don't either, and I wish I knew. The architect's story is always good for background and a lot of people ignore it. But there's – there's that. And then there's, let's see, what else. I'm sure that there has been a tremendous amount of donor – a lot of donors to this building – or to this program now.

HARTKE: Yes.

SCHWARTZMAN: So that's another whole beautiful story that someday somebody should write about. Because there weren't any of those kind of donors when I was doing this. You know, there were a lot of interested people and they were classical historians or students or appreciated – you know, they really appreciated Native Americans and pottery and the hist—the tribal stuff. The history of the city and God bless them, you know. They had the – they had the lifeblood for a lot of this stuff. They were the ones that insisted on promoting a real museum and a real theater and the museum was the – that was the big thing. So these are the bond issues.

HARTKE: Yeah, those were the two that failed. How much they failed by. We're going to put that in.

SCHWARTZMAN: Yeah, I think ours passed in like two hundred and—two hundred and seventy -- fifty-six votes or two hundred and seventy-six votes.

HARTKE: Passed by that much?

SCHWARTZMAN: Yeah.

HARTKE: Yeah, so you did a lot of work because you can see how much—

SCHWARTZMAN: Oh, yeah.

HARTKE: —we're talking about thousands that they're failing.

SCHWARTZMAN: Yeah. Two hundred and seven—I think that's — that should be in the records somewhere. The thing is there's really good documentation if you look for it, but it's buried. They don't really keep it around very long. But there's—it's there in the city records and then also in the newspapers.

HARTKE: Yes —

SCHWARTZMAN: The people, the --- (looking at photos) I know this woman. I remember these faces, this one particularly. This woman and I can't -- Ortiz, I think her name. Carmen Ortiz, maybe.

HARTKE: Okay.

SCHWARTZMAN: Maybe. Do you have any other pictures of people?

HARTKE: Um, of people? (movement around the room)

SCHWARTZMAN: This is such a cool building. Really was a -- what are they using the building for now out at the airport?

PRINSTER: I think it's a post office.

SCHWARTZMAN: Is it a post office? Oh, that's alright. As long as they take good care of it.

HARTKE: This is Frank Crabtree, is that right?

SCHWARTZMAN: Oh, yeah.

PRINSTER: Should I turn this off?

HARTKE: Yeah.

[15:36]

[END OF PART 2]

[END OF INTERVIEW]